

THE R.C.M. MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

“The Letter killeth, but the Spirit giveth Life.”

Editorial.

An Editor may have an ambition—to find himself, one fine term or other, without any sort of pretext for writing an editorial ; to send out a Magazine which begins straight away with “Director’s Address” ; to fill a whole number with the things that cry aloud to be included, rather than to ignore the other’s entreaties that they be left out in the cold. That ambition would be unrealisable—Editorials can force no one into making them the Cinderellas of their magazines. That is their queer failure. Their only rebellion (and that a mild one) is against the glory that is thrust upon them, and it is the only colour they lend to a widespread report of their inhumanity.

It is astonishingly idle for the Editorial of a College Magazine to hope, even against hope, to escape its duty ; it is an altogether vain thing in the Royal College of Music. How could it be otherwise ? The need of an Editorial may at times seem non-existent. But what happens if central heating gets itself installed in the College ? Opportunity for escape may show itself again, only to be forced to flee before the extraordinarily pleasant news that Dr. Vaughan-Williams and his “Pastoral” Symphony are being honoured by American musicians at the Norfolk Festival. Or again one may catch at a chance that is gradually ruined by the most happy recovery of the Director from a severe illness. And even without these there would always be that other distinguished and remarkable obstacle—the College Opera. It is with this last that the present Editorial concerns itself, and does so without the least bitterness.

Within the R.C.M. the Opera has become a tremendously live thing. The Parry Theatre gives it a home it can rejoice in, and all of us have found our attentions and sympathies going theatrewards at odd times, particularly during the last three terms. Not that Opera is an entirely new thing in College. (There are many people, all over the world maybe, whose first acquaintance with it was made in the old theatre here, under Sir Charles Stanford’s guidance.) But recently there has been no feature in the complex activity of the R.C.M. which has gripped our attention and imagination more than that which has arisen out of the production of various operas. There can be no knowing to whom all the work and responsibility have given the keenest satisfaction ; whether to Mr. Waddington and Mr. Bliss as conductors, to Mr. Cairns James and Mr. Clive Carey as producers, or to the singers and performers themselves, or to the Director. But this we know : “We are all in it.” (Was it Mr. Polkynhorne said that?) Variously, and in different degrees, we have all latley enjoyed “Hänsel and Gretel,” “Savitri,” “The Mastersingers,”

"Figaro," "Carmen" and "Madam Butterfly"; and it may (not unreasonably) be supposed that, next to the immediate broad message which the Director's Address brings at each new term's beginning, it is the promise—so often contained in that Address—of Operatic activities ahead, that finds the widest sympathy among the great body of students. To look forward to this term we have two short Operas (experiments along a road which may well become historical)—one by Dr. Charles Wood, the other by Dr. Vaughan-Williams. And over and above this there is the hope of another singular honour for Opera in the College very soon.

Director's Address.

(1ST MAY, 1922).

One feature of modern life is the pace at which things go. We live in exciting times. Everything seems to be in a bustle—every hour of life crowded with incidents and accidents. We rush from one engagement to another, from one pursuit to another. Work and play are so mixed up that it is difficult to tell which is really the more important, and generally we are all rather out of breath. We never seem able to catch up with the next thing to be done without leaving the previous thing hardly finished. We find we have to keep on going back to pick up a thread here and there, and then are further behind in the race than we were before.

Some of us had the misfortune to lose, in our early days, about 20 minutes, which we have never been able to catch up, and it always makes us hot and in a hurry. Some, more fortunate, have managed to pick up a few odd moments which the steady keep in hand, and find of immense value. These people are never in a hurry, but walk through life coolly and complacently, and are very aggravating to look at to those who are in the other category. There is something rather attractive about people who are always in a stew and on the verge of what seems to them desperate crises (of course, there is really nothing very desperate about it), who carry their lives in their hands, and win through by a combination of grace and grit.

Many people think that haste and excitement are the signs of a full life—they also mistake leisure for slackness or want of interest. Some appear to think that unless you are delirious you aren't really awake. Many take sensation for enthusiasm, talk for thought, muddling along for business, gas for wisdom, spasms for enthusiasm, breathlessness for energy.

When we lead a really busy life—as you all do, or should—some things in it are more important than others; and our first care should be to see that we have things in their right order and proportion. If we don't do this we are apt to get into a muddle, and give too little attention here and too much there. It is necessary to organise our work in order that we may know just how we stand with regard to it. Things go so fast, and one thing treads on the heels of another with such rapidity that unless we do get underneath it all and keep things out, and realise how one thing affects another, we are pretty certain to get into a muddle. It is bad enough to have to get all the jobs we must do into a proper order, but when we add the 1,001 distractions (often very alluring) our lives here become a merry-go-round, the centre of which is the music but the real attraction the gilded horses and their switchback movements. In fact, without some real order and purpose in our lives we shall be liable to fly off at a tangent. We must get inside us that gyroscopic compass which, as you know, keeps its steadiness in spite of every movement brought against it. If we haven't this stability of purpose we are inclined to be moved by everybody's opinion and blown about by every wind of doctrine, constantly desiring change for no reason, and always inclined to take anybody's word on a subject as being the last and only one. We have got to get *order* into our lives, a steady line of action, a long view and a definite purpose.

Wherever we look in the outside world we see the fruits of disorder, and we see also how much easier it is to produce disorder than to set things straight. The whole of Europe is an example of this experiment—hopes, fears, new calculations, new ideas—all to be sorted out, sifted, discarded, or tried with no certainty of success. It seems unreasonable almost to talk of order in such disordered times, but it is not, because we see how fearfully important it is to individuals as to nations, that it is worth while thinking about it. One very striking thing comes to the mind. So long as things run smoothly, so long as the body fulfils its functions without any apparent effort, we never think of the working at all. It is only when things go wrong that we are conscious of disorder. We never think of our liver except it is out of order, or of our brains unless we have a headache, or of labour until there are strikes, or of national debts until we have to pay taxes.

To make the most of your time and opportunities requires very careful adjustment, and not only that but determination to carry it out, and unless you get things in the right order the work will suffer and you'll soon feel unhappy. I often see students sitting outside the door of the Professor's room, to whom they are just going, trying hard to finish an

exercise in harmony on their knees, just because they had not the sense or orderliness of mind to do the work earlier in the week. They always say the same thing, that they have been so long with *other* things that they'd no time to do this particular thing. You will notice people are always busy with *other* things. The usual procedure is to put things off to the last moment, whereas it is much more sensible to get them done as soon as possible. You go to the doctor, who gives you some medicine and treatment. Would it be sensible only to swallow the medicine on the doorstep as you go to see him again, and sit on the mat and rub the affected part as the door opens? It would give neither you, the doctor, nor the medicine a chance. Order means sequence and arrangement of a methodical kind. Method is the special form of procedure which the mind adopts. When once we have got the control which an orderly argument gives us we find it much easier to switch off from one thing to another, as we often have to do, without losing momentum or interest. The stream is constant. It is for this reason that we always go to busy people to get things done. Their machines are always running, and they have learned to divert their energies with the least difficulty.

It is interesting to notice when games play so large a part in the lives of young people, and for the matter of that of old ones too, that they are the very embodiment of order, rules and regulations. I am noted for my inability to play games—some unkind people even hint that I dislike them. As a matter of fact I like them very much so long as I haven't to play them. But I have a profound belief in the value of games in the formation of character, when they are played in the right spirit. I don't think much of golf and patience; they seem to me to be too individualistic. My firm belief is that if we could invent a uniform for working in as we have for playing games in, we should find a greater zeal for the work. One of the finest phrases in our language is "to play the game," and it has often been said that if we could work with the same enthusiasm as we play games the world would be a different place. Games necessitate discipline; we can do nothing without it. Even a river has banks which it is not supposed to overflow, if it is a well-regulated river. But it does depend on the width and evenness of the banks. You cannot have safety in traffic if rules of the road are not observed. Life is a business, and must be run according to the laws of business. You cannot, with impunity, play fast and loose with the arrangements that control business; we see how true that is every day. Life is also a game, and must be played in the spirit of a game. All games insist on certain qualities in the player. They must be in earnest; they must be sportsmen, obey the rules, play for the game and

not for themselves, be patient, good-tempered, suffer defeat with good grace. No one thinks for a moment that rules are irksome in games. Without them you'd never know what anyone is doing or likely to do. In fact they are a prime necessity, and the better the player the more exactly are the rules made effective. Nothing exasperates a sportsman like the infringement of a rule of the game.

Now when we submit our lives to any kind of order we are bound to come under the dominion or operation of rules or regulations. No organised efforts, no corporate life can exist without them, and if the rules are reasonable, as they generally are, we are hardly aware of them. We only feel them if they happen to come against our inclinations and hurt us individually. It is exactly then that we ought most to obey ; for rules are made for the proper working of corporate life, and the strength of the position is that we obey them for the sake of others in the places—when we are brought into contact with other people who are working on the same lines and in the same place as ourselves. Not only must we be keen about our own affairs, but also be keen that we shall fit into the general scheme of things, and make the College the stronger for our being members of it.

Opera at Cambridge. The Old Vic. and Covent Garden.

This little article, which is not concerned with an account of Opera work inside College, endeavours to show, in a few words, what an honourable share Collegians have taken in public Operatic ventures during the last four months.

Cambridge has long been famous for its Opera productions. With Dr. Rootham as conductor, and many Collegians in the caste as singers, the performances of "The Magic Flute" and "Fairy Queen" in former years were followed with close interest from the R.C.M., but this year interest has been heightened, since not only were conductor and singers Collegians, but the Opera itself was the work of a distinguished College composer.

"The Two Sisters," by Dr. Cyril Rootham, performed at the New Theatre, Cambridge, from February 14th to 18th, 1922 (six times in all, including a matinée), attracted keen attention, and won cordial appreciation on all sides. Musicians and critics arrived from far and near to hear it. Based on one of the most tragic traditional Ballads in existence (the "Two Sisters of Binnorie"), the libretto presented several great situations, which the composer was quick to seize. Unfortunately the intervening passages gave

him little opportunity, owing to the inexperience of the librettist, Marjory Fausset. That he could write consistently beautiful music, and conceive a work which impressed itself as a dramatic whole, in spite of the patchy libretto, is a notable achievement—the more so when one considers that this is his first Opera. Dr. Rootham, resourceful and experienced, was Conductor in chief for the performance, and secured a high level of excellence. Among the principal characters, Ellen and Annot (the two sisters), and Rainald, the Knight, were taken by Miss Gladys Moger, Miss Dorothy Giles and Mr. Clive Carey, an extraordinarily handsome trio, whose looks and singing were equally attractive.

Other Collegians concerned in the production were Mr. Bernhard Ord and Mr. J. Frank Shepherdson, the Assistant Conductors, and several instrumentalists, though the *personnel* for chorus and orchestra was mainly recruited from Cambridge sources.

At the "Old Vic." in April an interesting addition was made to the repertoire. Mr. Nicholas Gatty's Opera, "The Tempest," was produced, on April 29th, and performed three times under the composer's own direction. This work, like Dr. Rootham's "Two Sisters," deserves a far longer and more detailed description and discussion than the limited space at disposal admits. Mr. Gatty has a sure stage technique, he manages the contrasting elements in the plot with great skill, and his "Ariel" is a particularly clever bit of musical characterisation; the ensembles, too, are all effective. Miss Beatrice Dunn, who made the most of the small part of Juno, was the only Collegian concerned in the caste.

The performances were good, considering the difficulty of getting sufficient rehearsals in a repertory Theatre, and Mr. Gatty, as Conductor, deserves great credit for the way in which he pulled everyone and everything through to success.

The British National Opera Company, which includes among its Directors Madame Agnes Nicholls, Mr. Walter Hyde, and Mr. Horace Halstead, made a successful start at Bradford in February, and after touring several of the big towns in the North, opened an eight weeks' season in London, at Covent Garden, on May 1st. It was a brilliant evening, and a crowded audience. The Opera chosen was "La Bohème." Mr. Tudor Davies, who sang the part of Rudolf, made a big success. A week or two later Miss Sarah Fischer was suddenly called upon to take the part of "Pamina" in the "Magic Flute," at very short notice, and did it with real ability, and acceptance to the audience. The first cycle of Wagner's "Ring," on May 15th, 16th, 18th and 22nd, was in many ways the greatest undertaking of the season. Here the wonderfully fine singing and acting of Madame Agnes Nicholls and Mr. Walter Hyde, in the 1st Act of

"The Valkyrie," stood out as one of the big things, indeed, perhaps as the climax of the whole cycle. On May 31st Miss Olga Haley appeared as "Carmen," and more than fulfilled the expectations of excellence based on her previous performance of the part on tour. Mr. Eugene Goossens has won fresh honours as a Conductor. Mr. Leslie Heward is also a member of the musical staff. Up to the present the British National Opera Company has only produced one novelty—Offenbach's "Goldsmith of Toledo." For this an admirable translation of the libretto was made by Mr. Claude Aveling.

College Concerts.

Wednesday, February 1 (Chamber Music).

QUARTET for Strings, in E major, Op. 18—
Armstrong Gibbs

1. Moderato e tranquillo.
2. Allegro risoluto.
3. Air and Variations.

JOHN PENNINGTON (Scholar).
 KENNETH M. SKEAPING, A.R.C.M.
 (Gowland-Harrison Scholar).
 ANTHONY V. COLLINS.
 HAROLD A. BATES.

SONG ... Au Caprice du vent ... *Maurice Pesse*
 BEATRICE R. LEIGH-HUNT.

PIANOFORTE SOLO—
 Theme and Variations, Op. 72... *Glazounov*
 M. B. HELENE GERMAIN (Montreal Scholar).

SONGS ...a. In the Silent Night {
 b. Spring Waters ... } *S. Rachmaninov*
 EDNA RAINBOW.

ORGAN SOLO—
 Fantasia and Fugue, in C minor... *Bach*
 SIDNEY WATSON.

VIOLONCELLO SOLO—
Légende ... *d'Ambrosio*
 CONSTANCE MARCHANT (Bristol Scholar).

SONGS OF THE RIVER,
 for Vocal Quartet and Pianoforte... *T. F. Dunhill*

VIVIENNE C. CHATTERTON (Scholar).
 DORIS E. OWENS.
 JOHN P. LLOYD.
 COLIN ASHDOWN.
 E. NORMAN GREENWOOD (Scholar).

Accompanists—
 HILDA M. KLEIN.
 WILLIAM J. MEATVARD.
 EVELYN W. WILLIS (Assd. Board Exhibitioner).

Thursday, February 9 (Chamber Music).

PASSACAGLIA for Violin and Viola—
Handel-Halvorsen

KENNETH M. SKEAPING, A.R.C.M.
 (Gowland-Harrison Scholar)

BERNARD SHORE, A.R.C.M.
 (Gowland-Harrison Exhibitioner).

SONG ... Swallow Song (*Esmeralda*)—
Goring Thomas
 BEATRICE E. WOLFE.

PIANOFORTE SOLO—
 Fantasia in C major ... *Schumann*
 Durchaus phantastisch und leidenschaftlich
 vorzutragen—Massig—Langsam getragen.
 S. ANGUS MORRISON (Scholar).

SONG ... Love's Faith *Brahms*
 NELLIE GRIFFITHS (Scholar).

VIOLONCELLO SOLO—
 Sonata in E major ... *Valentini*

1. Grave. 2. Allegro. 3. Allegro, *Tempo di Gavotta*.
 4. Largo. 5. Allegro.

MARJORIE B. EDES (Assd. Board Exhibitioner).

SONG ... The Erl King ... *Schubert*
 JOHN J. ANDREWS (Scholar).

QUARTET for Strings, in D minor, Op. 76, No. 2—
Haydn

1. Allegro.
 2. Andante o più tosto Allegretto.
 3. MENUTTO: Allegro ma non troppo.
 4. FINALE: Vivace assai.

PIERRE E. TAS (Exhibitioner).
 LORIS BLOFIELD (Exhibitioner).
 ANNE WOLFE, A.R.C.M.
 MARJORIE B. EDES (Assd. Board Exhibitioner).

Accompanists—
 LOIS M. MARTIN (Exhibitioner).
 HUBERT T. JONES, A.R.C.M.
 DORIS M. THATCHER, A.R.C.M.
 (Associated Board Exhibitioner).
 ARNOLD W. A. FOSTER.

Friday, Feb. 17 (Choral & Orchestral).

"PASTORAL" SYMPHONY—
(Second Performance) *R. Vaughan Williams*
 1. Moderato.
 2. Andantino.
 3. Moderato Pesante.
 4. Lento. Moderato Maestoso.

SCENE ... *Voce di donna (La Gioconda)* ... *Ponchielli*
 RUBY L. M. SHEPHERD, A.R.C.M.

CONCERTO for Pianoforte and Orchestra,
 in D minor ... *Rubinstein*
 1. Moderato.
 2. Moderato assai.
 3. All-gro assai.

CARRIE L. SWEETLAND (Scholar).

Thursday, February 23 (Chamber Music).

ORGAN SOLO—

Prelude and Fugue in B major. *Marcel Dupré*
 E. NORMAN GREENWOOD (Scholar).

SONG ... *Es muss was Wunderbares sein* ... *Ries*
 DORIS DUTSON (Scholar).

PIANOFORTE SOLO

Sonata in E minor ... *J. Ireland*
 1. Allegro moderato.
 2. Non troppo lento.
 3. Con moto moderato.

MARJORIE WILLS.

SONGS ... a. *The golden nenuphar* ... *G. Bantock*
 b. *Feast of lanterns* ...
 PHYLIS H. HUTCHINSON.

VIOLONCELLO SOLO—

Romance in D major, Op. 51 ... *Saint-Saëns*
 VIOLETT SCHULMANN.

Wednesday, March 8 (Chamber Music).

SONATA for Pianoforte and Violoncello,
 in F major, Op. 99 ... *Brahms*
 1. Allegro vivace. 2. Adagio affettuoso.
 3. Allegro passionato. 4. Allegro molto.
 S. ANGUS MORRISON (Scholar).
 GENA A. MILNE.

SONG ... *When the king went forth*, *T. Koeneman*
 EDWARD G. HUGHES.

ORGAN SOLOS—

a. Prelude in F major ... *C. V. Stanford*
 b. Prelude and Fugue in G major ... *Bach*

HELEN T. YOUNG (Grove Exhibitioner).

TWO PIECES for Flute, Oboe, Violin, Viola
 and Violoncello ... *Maurice Jacobson*
 (Scholar).

1. Adagio. 2. Allegro molto.

BRUCE MCCLAY (Scholar).

JOSHUA L. BESWICK.

KENNETH M. SKRAPING, A.R.C.M.

(Gowland-Harrison Scholar).

ANNE WOLFE, A.R.C.M.

HAROLD A. BATES.

RECITATIVE & AIR—

Eri tu che macchiavi (Ballo in Maschera) ... *Verdi*

LEONARD A. WILLMORE (Scholar).

THE HYMN OF JESUS,

for Chorus and Orchestra, Op. 73 ... *Gustav Holst*

Conductors—

ADRIAN C. BOULT AND THE DIRECTOR.

PIANOFORTE SOLOS—

a. *Study in F major* ... *Clementi*
 b. *Prelude and Fugue in B flat minor* ...
 (Book I) ...
 c. *Prelude and Fugue in G major* ... *Bach*
 (Book II) ...
 GLADYS E. RUNGE, A.R.C.M.
 (Clementi Exhibitioner).

SONG ... In the dawn ... E. Elgar
 ARCHIBALD WINTER.

QUINTET for Strings in C major, Op. 20—

Beethoven

1. Allegro moderato.
 2. Adagio molto espressivo.
 3. SCHERZO : Allegro.
 4. PIANO.

MARIE E. WILSON (Scholar).

DORIS THATCHER, A.R.C.M. (Associated Board Exhibitioner).

ANNE WOLFE.

MURIEL M. HART (Assd. Board Exhibitioner).

MARJORIE B. EDES (Assd. Board Exhibitioner).

Accompanists—

MAURICE JACOBSON, A.R.C.M. (Scholar).

WILLIAM J. MATYARD.

HENRY BRONKHORST.

SONG ... Se tu m'ami ... *Pergolesi*
 RAYMONDE M. McGEOCH.

QUARTET for Strings in F major, Op. 59, No. 1—

Beethoven

1. Allegro.
 2. Allegretto vivace e sempre scherzando.
 3. Adagio molto e mesto.
 4. Allegro.

KENNETH M. SKRAPING, A.R.C.M.

(Gowland-Harrison Scholar).

JOHN PENNINGTON (Scholar).

BERNARD SHORE, A.R.C.M.

(Gowland-Harrison Exhibitioner).

GENA A. MILNE.

Accompanists—

OWEN HUGHES.

HILDA M. KLEIN.

Thursday, March 16 (Chamber Music).

QUARTET for Strings, in B flat major,
Op. 18, No. 6 .. Beethoven

1. Allegro con brio.
2. Adagio ma non troppo.
3. SCHERZO : Allegro.
4. LA MALINCONIA : Adagio ; Allegretto
quasi allegro.

M. JEAN LE FEVRE, A.R.C.M.
(Associated Board Exhibitioner).
LENA H. MASON (Scholar).
JOYCE H. COOK.
MURIEL GOODMAN (Scholar).

SONGS—

a. Fear no more the heat in the sun } R. Quilter
b. Hey, ho, the wind and the rain }
H. STUART ROBERTSON.

SONATA for Viola (unaccompanied) .. Bach
(arranged from Violin Sonata, No. 6, in E major,
by Hermann)

1. Gavotte.
2. Menuetto I.
3. Menuetto II.
4. Bourree.
5. Giga.

BERNARD SHORE, A.R.C.M.
(Gowland-Harrison Exhibitioner).

Wednesday, March 22 (Chamber Music).

QUINTET for Pianoforte and Strings,
in F minor .. César Franck

1. Molto moderato, quasi lento.
2. Allegro.
3. Lento, con molto sentimento.
4. Allegro non troppo ma con fuoco.

S. ANGUS MORRISON (Scholar).
MARIE E. WILSON (Scholar).
JOAN H. CARLILI, A.R.C.M.
BERNARD SHORE, A.R.C.M.
GENA A. MILNE.

SONGS—

a. Phillis has such charming graces } Arr. by H.
b. When dull care .. Liane Wilson

GEORGE HISCOCK.

FOUR PIECES for Pianoforte Solo .. Ian D. Hylde
(Scholar)

CHARLES E. RUBRA (Scholar).

Tuesday, March 28 (Orchestral).

OVERTURE .. The Magic Flute .. Mozart

SONGS .. a. In haven .. E. Elgar
b. Where corals lie .. DOROTHY B. CLARK.CONCERTO for Clarinet and Orchestra,
in A minor .. C. V. Stanford
Allegro moderato ; Andante con moto ;
Allegro moderato.
FREDERICK J. THURSTON (Scholar).

It should be noted that at the Informal Chamber Concerts, during the Easter Term, the following works by present students were heard :—
DOROTHY A. PEACHE'S "Variations on a Folk Tune, for String Quartets";
A. ROSE DREVER'S "Three Pieces for Violin and Piano"; PERCY WHITLOCK'S "Romance" and "Scherzo" for Violin and Piano; RACHEL MACANDREW'S Three Pieces for Violin and Piano; LORIS BLOFIELD'S "A Phantasy Prelude" for Piano; CHARLES H. FITCH'S "Rondo for Clarinet and Strings; and Songs by LESLIE WOODGATE and ROBERT FEATHERSTONE.

SONGS—

Four Songs of Innocence .. Gordon P. Jacob
(with accompaniment of Strings) (Student)

FREDA M. PETTITT.

Accompaniment—

PIERRE E. TAS (Exhibitioner).

KENNETH M. SKRIPING, A.R.C.M.
(Gowland-Harrison Scholar).
GENA A. MILNE.

SONATA for Pianoforte and Violin,

in A major .. César Franck

1. Allegretto ben moderato.
2. Allegro.
3. RECITATIVO—FANTASIA : Ben moderato—
Molto lento.
4. Allegretto poco mosso.

DONALD B. SPRINCK, A.R.C.M.

LORIS BLOFIELD (Gowland-Harrison Scholar).

Accompanist—

HARRY H. STUBBS, A.R.C.M.

VOCAL QUARTETS .. Harold Darke

- a. The Tewkesbury road
- b. The hill pines were sighing
- c. The echoing green

DORIS M. TOMKINS (Scholar).

MILICENT H. RUSSELL.

ARCHIBALD WINTER.

LEONARD A. WILLMORE (Scholar).

QUARTET for Pianoforte and Strings,
in G minor, Op. 25 .. Brahms

1. Allegro.
2. INTERMEZZO : Allegro ma non troppo.
3. Andante con moto.
4. RONDO ALLA ZINGARESCA : Presto.

L. EILEEN PARKER, A.R.C.M.

(Exhibitioner).

AMINA LUCCHINI (Exhibitioner).

KENNETH M. SKRIPING, A.R.C.M.

(Gowland-Harrison Scholar).

GENA A. MILNE.

Accompanists—

MAURICE JACOBSON, A.R.C.M. (Scholar).

D. KEITH FALCONER.

SCENE .. Credo (Otello) .. Verdi

PIRCY C. JUDD, A.R.C.M.

SYMPHONY No. 4, in E minor, Op. 98 .. Brahms

1. Allegro non troppo.
2. Andante moderato.
3. Allegro giocoso.
4. TEMA CON VARIAZIONI : Allegro energico e
passionato.

Conductor—ADRIAN C. BOULT.

Lord Leopold Mountbatten.

Collegians all over the world will extend their sincere and respectful sympathy to the members of the Royal Family in the great personal loss they have sustained by the death of Lord Leopold Mountbatten, son of the Princess Beatrice and brother of the Queen of Spain.

Lord Leopold was an enthusiastic musician, but perhaps only few who read these pages will know that he was, for a short time, a pupil of the College.

He studied the flute with Mr. Barrett, and pianoforte and theory with Mr. Dunhill, and showed the greatest interest in his lessons, which, however, he was obliged to discontinue after a very short period. He was devoted to music, and was anxious to become sufficiently accomplished to be able to play the flute in the College orchestra. Unfortunately, owing to the extremely delicate state of his health, this never became possible, but the writer of this paragraph recalls with pleasure the eagerness with which the young Prince pursued his studies, his ready and retentive musical memory, and the simple charm and sensitiveness of his personality.

T.F.D.

Causerie.

Years ago—it must be eighteen—I was suddenly called upon to play the accompaniment of Liszt's "Loreley" at a College Concert. I have forgotten the name of my victim; she may be, for aught I know, a prima-donna at Covent Garden at this very moment; but I shall never forget Sir Hubert's bluff "requires some playin', doesn't it?" as he pushed me, in a dreadful state of funk, into Room 46 for an eleventh-hour run-through. I played the thing somehow, but the self-consciousness felt so painfully on that occasion I feel again now at stepping on to the platform of the R.C.M. Magazine. Howells wrote me so charming a letter that nothing could be done but reply to it in this way, and bearing in mind Sir Hugh Allen's recent hefty remarks on Nerves I must chuck the anonymity of my close profession to the winds for the moment and proceed. But what subject? You have your professors who can tell you more things than a journalist will ever learn; and you have your daily papers in which you can read the scribblings, mostly unsigned, of journalists who either "know far too much" or too little—according to your theme—and spend their precarious lives damning people into heaps, praising their own acquaintances with faint damns, or writing eulogies about composers and other curious artists of whom you may disapprove. No, criticism is the last subject, and it shall be avoided.

Lately I have been in America, joy-riding, as we so expressively say to-day, and have picked up odds and ends of the usual knowledge picked up by the usual tourist on the same excursion. An American cousin of mine, who has lived most of her young life in the unbeautiful city of Brooklyn, once described London as a "nice, peaceful little town"—this in perfect simplicity and with no suggestion of attitudinising. The description as exquisitely fits the American conception of London's superficial life as it implies the New Yorker's idea of New York and all its works. No wise American, of course, considers New York as typically Amercian any more than he considers Washington or Chicago or San Francisco typical. The really typical thing is the simplicity of that young lady of Brooklyn, and the implication of her remark is preposterously true. After you have been properly impressed (as you surely will, if you go to America and are intellectually honest) by magnitude, noise and efficiency, your next emotion will be one of sympathy (if you have any heart at all) towards a people so completely free of swank, arrogance or snobbery. Perhaps my own experience was especially happy, but I found their hospitality a thing one only reads of in fairy tales. It was not merely a hospitality of junketing—the kind of hospitality any rich man may buy—but of thoughtfulness, with little acts of kindness that would only occur to someone with your physical and mental comfort deeply at heart. An almost incredible thing, for it has endless ramifications.

Idle chance or luck threw me into the company of many musicians: Siloti, Mengleberg, Kreisler, Albert Coates, Schelling, Prokofieff, John McCormack, Myra Hess, Rosing, and our own Felix Salmond most frequently, the last named making good at his first recital in New York. Always I was impressed by the fact that over there the artist must "deliver the goods" himself. No London press notices are of any use as propaganda. The American press may be as vile and corrupt as you believe it to be, and you may have to squander fortunes on boosting yourself in their illustrated music magazines; but you will find a really horrid independence on the part of New York critics and the critics of reputable papers in other larger cities. On the whole it may not be just the sort of independence one admires, but I don't think it is unhealthy even if it is occasionally illiterate and uncivil. Often it is brilliant as well as sound. We certainly have no vocabulary that is in the same street.

At the back of my mind, when I began this ramble, I had a thought of writing something about folk-song. Writing of New York now reminds me of my meeting with Miss Loraine Wyman, a charming and cultured musician, who has explored the recesses of the Kentucky mountains in search of folk-song and who has given us in her "Lonesome Tunes,"

published in New York, probably the most plaintive and beautiful of all versions of "Barbara Allen." Under commission from Washington her work has been systematic and thorough and the most important research of its kind in America. Of French-Canadian songs alone her collection numbers about 4,500. The combination of artist and folklorist is not common and Miss Wyman's singing of two or three of these songs in Canadian-French is a very precious memory. Her art is delicate, *intime*, subtle as the art of Yvette Guilbert (with whom she once studied) and just as human. We talked much of the artist in relation to folk-song and I afterwards recalled a curious little adventure which befell me once in Donegal. In a lonely part of the hills, between Kilmacrenan and Dunsfanaghy, a police hut had been erected as a sort of outpost in the Government's campaign against the illicit still. Even so serious a business as Excise has always been cause for laughter in Ireland. The R.I.C. were very soon out-of-work, and when the "force" was removed and the little hut in the valley was nailed up there were many broken hearts left behind. There came a time when I was holidaying in that neighbourhood and I was much struck by a ballad, characteristic but clearly modern, called "The Maids of Bearnas Gap." It went to a straightforward tune in rather stodgy 4-4, as I heard it in the parish where I was staying. Later on I was visiting some friends in another parish about a dozen miles away and there it was sung in a very jolly 6-8 rhythm. I remarked the difference in temperaments between the singers, and when discussing it with the second one—a post-boy whose duties took him round very lonely tracts of country—I discovered that he himself was the author of the ballad and that he had simply fitted his words to one of the many traditional and wordless tunes in his own very extensive repertory. He was incidentally one of the best native fiddlers I ever heard. The ballad of "The Maids of Bearnas Gap" gave a simple, slightly sarcastic and humourous account of the erection of the police hut and the subsequent devastation of hearts when the "peelers" were removed.

Again, some years later, I was reading a little paper before the Hibernian Society in Cambridge on the subject of folk-song. The usual discussion took place after the paper was read and on being asked by someone if ballad-making had died out in Ireland I quoted this incident as illustrating the contrary. The smallness of the world and the obviousness of my own solemn deductions were brought suddenly home to me by the voice of a don (hitherto silent) from the far end of the room and in a nice rich brogue: "Ye mean Andy McIntyre, don't ye?"

I have often thought of sending some of Andy's ballads up to the Folk-Song Society.

HERBERT HUGHES.

The R.C.M. Union.

Annual "At Home."

The Annual "At Home" will be held at College on **Thursday evening, June 29th, at 7.30**, and notices to this effect have been sent to all members. In selecting a date, it has been difficult to choose one which shall be convenient to everyone, and in fixing a Thursday the Committee is regretfully aware that this may not be so convenient for some country members as a Saturday. On the other hand, there are many members who can never come on a Saturday, but who find a Thursday convenient. Considering these conflicting claims, the Committee agreed that as the "At Home" had been on a Saturday last year it would be a fair arrangement to give people who had been debarred attendance then the chance of coming now by having this "At Home" on a Thursday evening.

Annual General Meeting.

The Annual General Meeting of the Union took place in the Concert Hall at College on Thursday afternoon, January 19th, when a large number of members assembled. Sir Hugh Allen, President of the Union, was in the chair. Besides the usual business of Minutes, Report, Audited Accounts and Balance Sheet, a vote of thanks was passed to the Hon. Auditors, the Hon. Officers were re-elected for the ensuing year, and the elections made during the year to fill casual vacancies on the General Committee Meeting were confirmed. Dr. Adrian Boult, Dr. Emily Daymond and Mr. Bruce Richmond, who retired in accordance with Rule 9, were re-elected to the "Past Pupils and Others" Division of the Committee, and Mrs. John Greg (Miss Esther Fell) was elected to fill the vacancy caused by the retirement of Miss Phoebe Walters.

In the "Present Pupils" Division, Miss Marjorie Barton, Miss Helen T. Young and Mr. Bernard Shore, who retired under Rule 9, were re-elected, but Miss Mary Trevelyan, who also retired, was ineligible for re-election in this Division, having ceased to be a Present Pupil of the College. Miss Doris Tomkins was elected to fill her place.

Hitherto the Union Rules had made no provision for the election of Honorary Members, but the President, Committee and members present were unanimous in feeling that under special circumstances and conditions it was desirable that the Union Committee should be competent to elect such Honorary Members. It was, therefore, proposed by the President, and carried unanimously, that the General Committee of the Union shall have the power to elect Hon. Members of the Union, the number of Hon. Members to be limited to 10, and not more than *one* such Hon. Member to be elected in each term. Mr. W. H. Leslie was thereupon elected to the first Honorary Membership.

The President referred to the great kindness and generosity with which Mr. W. H. Leslie had entertained 400 Union Members at a tea party in November last, and proposed that Mr. Leslie should be elected as the first Hon. Member of the Union. This was carried with acclamation.

Election to Casual Vacancies on General Committee.

Miss Jessica Gordon (now Mrs. Kerr) and Mr. Sydney Northcote having ceased to be present pupils of the College, Miss Miriam Buck and Mr. Michael Wilson were elected at the Committee Meeting on March 17th to fill their places on the General Committee.

Meeting at Member's House.

The first meeting at a Member's house since the War took place on the evening of March 27th, at 5, Sussex Square, Hyde Park, W., thanks to the generous hospitality and invitation of Mrs. John Greg. She received between 80 and 90 members of the Union. The guests arrived at 8.30, and a short programme of music (arranged by several members of the Committee) followed at nine o'clock. This stood as follows:—

1.—RHAPSODY QUINTET for Clarinet and Strings *Herbert Howells*
 MR. FREDERICK THURSTON.
 MISS DORIS HOUGHTON. MISS DOROTHY CHRISTISON.
 MISS NANCY WOLFE. MR. IVOR JAMES.

2.—PIANOFORTE SOLOS—
 (a) The Cuckoo *Claude Daquin*
 (b) Harpsichord Lesson in G *Scarlatti*
 (c) Sonatine *Maurice Ravel*
 MISS KATHLEEN LONG.

3.—THREE SONGS, with String Quartet accompaniment ... *Arthur L. Benjamin*
 (First performance in England)
 1. The Wasp.
 2. The sea towards evening.
 3. A green wave.
 MISS DOROTHEA WEBB.
 MISS DORIS HOUGHTON. MISS JESSIE STUART.
 MISS SYBIL MATORIN. MISS GENA MILNE.

4.—LOVE WALTZES for Vocal Quartet *Brahms*
 (With Piano Duet accompaniment).
 MISS DORIS TOMKINS. MISS THOMPSON SMITH.
 MR. ARCHIBALD WINTER. MR. ANDREWS.
 DR. HAROLD DARKE.
 MR. GREENWOOD.

Afterwards Mrs. Greg entertained her guests to a supper, which everyone voted delicious (especially the home-made cakes and ices !), and the warmest thanks of the Union are due to her and Major John Greg for their great kindness and hospitality. It was a delightful and delighted-in party.

MARION M. SCOTT,
Hon. Secretary.

The Royal Collegian Abroad.

CONCERTS.

ROYAL PHILHARMONIC SOCIETY.

The Concert at Queen's Hall, on January 26th, was a historic occasion, Dr. VAUGHAN WILLIAMS' new Pastoral Symphony being performed for the first time, Dr. ADRIAN BOULT conducting. It had a great success. Another new work, a brilliant Concerto Fantasia for Pianoforte and Orchestra, by Mr. EDGAR BAINTON, was also given for the first time.

The Concert on February 23rd was conducted by Mr. FRANK BRIDGE, who, called upon to do so at a few hours' notice, rose to the occasion splendidly.

BACH CHOIR.

The 108th Concert of the Bach Choir took place in Queen's Hall on April 7th. Dr. VAUGHAN WILLIAMS conducted, and among the performers were Miss FLORENCE TAYLOR (contralto), Mr. FREDERICK HOLDING (leader of orchestra), Mr. C. T. LOFTHOUSE (at the organ). One of the most important features of the programme was the 1st Group of Choral Hymns from the "Rig Veda" by GUSTAV HOLST.

BACH FESTIVAL, NEWCASTLE-ON-TYNE BACH CHOIR.

The three days' Festival given by this organisation in London had several links with the R.C.M. Dr. HAROLD DARKE was at the Organ, both for the first Concert, in Æolian Hall on February 22nd, and at the final performance, in St. Michael's, Cornhill, on February 24th. Miss MARGARET CHAMPNEYS and Mr. CLIVE CAREY were two of the principal soloists, and the small Bach orchestra included Miss DOROTHY CHRISTISON, Miss GENA MILNE, Mr. K. SKRAPING, Mr. BERNARD SHORE and Mr. LEON GOOSSENS.

LONDON CHAMBER CONCERT SOCIETY.

Mr. HAROLD SAMUEL and Mr. IVOR JAMES gave a Recital for the first meeting of the Spring season on February 21st, and played Rachmaninoff's Sonata in C minor and Beethoven's Sonata in A major for Pianoforte and Violoncello, besides solos.

CECILIA CHORAL SOCIETY.

Mr. ALBERT HOWE conducted and Mr. THORNTON LOFTHOUSE was accompanist at the third Concert (British Composers), in Kilburn, February 7th, 1922.

Mr. W. E. WHITEHOUSE was the Adjudicator for Strings, Solo and Ensemble, at the Beddington, Carshalton and Wellington Festival, on April 3rd.

Miss CATHERINE CAMPBELL (late Berkshire Scholar) gave an Organ Recital at Clewer Parish Church recently, in aid of St. Dunstan's. She played works by Bach and Hubert Parry.

At the BOURNEMOUTH FESTIVAL, this Easter, Mr. HAROLD SAMUEL appeared as Solo Pianist, Dr. VAUGHAN WILLIAMS, Mr. GUSTAV HOLST, Mr. ARMSTRONG GIBBS and Mr. EUGENE GOOSSENS conducted works of their own, and works by Sir Charles Stanford, Ernest Farrar, and Dr. Walford Davies were performed.

Particulars of an interesting little Operatic Company have been received from Miss PHYLLIS HOWE, who (under the professional name of Phyllis Mayson) is at the head of the venture. The Company is named from her "The Mayson Opera Singers," and exists to give condensed versions of Grand Opera. She writes: "Our aim is to give as complete a version as possible, while omitting the choruses and unimportant minor episodes. We have scenery of the simplest, costumes, and perform with action, and try to adapt ourselves to any size of Hall. We hope to reach a public that is unable to go often to Opera in London, and are consequently trying to keep down the prices charged for seats."

Among the members of the Company are Miss MARGARET FRANKLIN and Mr. KENNETH SOLLY, both Collegians, and the stage direction is in the hands of Mr. Sumner Austin, of the Old Vic. Performances of "Martha," "Faust" and "Il Trovatore" have recently been given at St. Albans and South Norwood.

Mr. TON LLOYD-POWELL has recently returned from an Associated Board Examining trip, which took him round the world. When in Melbourne, he gave two Pianoforte Recitals, winning golden opinions at them by his "sterling worth," his "clear, unfailing mental grasp of a composition as a whole," and his "sane, sympathetic, and poetic" work. He introduced Frank Bridge's "Fireflies" and Herbert Howells' "Procession" at these Recitals, and also gave a Recital for the Music Club, at which he played John Ireland's Sonata. From Melbourne he went to Java, where (he writes) "I was engaged to play in Soerabaja, Samarang and Batavia, and from there went *via* Madras to Colombo, where I gave three Concerts, and one in Kandy. I had a very good reception everywhere. Playing in Java was particularly interesting, as Concerts there are given in the Dutch Clubs, and the Dutch are very keen musicians. I had a very interesting time altogether, and heard a good deal of the native Javanese music, which is unique."

The Oxford Musical Festival has been one of the most important events of the last few months. It lasted from May 7th to May 13th, and was under the general direction of Sir HUGH ALLEN. While it was carried through almost entirely out of the musical resources of the University, the R.C.M. was associated with it, firstly through Sir HUGH ALLEN, and then through Dr. W. H. HARRIS and Dr. HENRY LEV, who gave Recitals at New College and Christ Church, and were joint Conductors with Dr. STEWART, of the Choral Concert given at the Town Hall on May 8th. Mr. WILLIAM MURDOCH took part in the Chamber Concert on May 11th. On May 12th, Sir Hubert Parry's "De Profundis" and Dr. Vaughan Williams' "Sea Symphony" were performed in the Sheldonian Theatre, Sir HUGH ALLEN conducting. A number of Collegians assisted in the Orchestra. Mr. GORDON JACOB scored Elizabethan works. These were used in one of the Ballets.

Mr. EUGENE GOOSSENS conducted the Operatic, Orchestral, Russian and Tschaikowsky Concerts at the Royal Albert Hall on February 5th, 12th and 18th respectively.

Sir FREDERICK BRIDGE, Sir HUGH ALLEN and Dr. VAUGHAN WILLIAMS were the Conductors at the notable Concert given by the Royal Choral Society at the Albert Hall on March 4th. The programme included "The Forging of the Anchor" (Bridge), "The Hymn of Jesus" (Holst), and "The Wasps," Orchestral Suite (Vaughan Williams), besides Brahms' "Song of Destiny," and other works.

Sir FREDERICK BRIDGE, for 25 years the popular Conductor of the Royal Choral Society, resigned at the end of the season, the performance of the "Messiah" on Good Friday being his last appearance. His successor is Mr. H. L. BALFOUR.

The following Collegians were among the distinguished musicians who appeared at the Easter Festival Concerts by British Artistes at the Winter Gardens, Bournemouth, viz. :—Dr. VAUGHAN WILLIAMS, Mr. GUSTAV HOLST, Mr. HAROLD SAMUEL, Mr. EUGENE GOOSSENS, Madame KIRKBY LUNN and Mr. ALFRED WALL.

Mr. GEORGE BAKER sailed at the end of April for an Australian tour.

Dr. ADRIAN BOULT has been abroad, conducting very successfully in Vienna in April. During May he went to Barcelona on a similar mission.

Mr. ARTHUR BLISS visited Vienna in the Easter vacation, and conducted a number of his own compositions there.

The English Singers, of whom Mr. CLIVE CAREY is a member, have met with great success on their recent tour in Germany, Czecho-Slovakia and Austria.

Mr. WALTER CLAPPERTON, who, it will be remembered, went to Montreal last autumn to take up a post on the staff of McGill University, has, in addition, recently been appointed Organist of St. James's Church. He writes that he is very busy, and has done a good deal of singing as well as his teaching and other work. He was one of the soloists in a performance of Berlioz' "Faust," by the Mendelssohn Choir at Toronto, on February 21st, when Mr. TOM BURKE was the tenor, and Dr. LEOPOLD STOKOWSKI (an old Collegian, who is now one of the foremost musicians in America), was the Conductor.

The Music Club entertained Sir LANDON RONALD at a Dinner in April on the occasion of his receiving the honour of Knighthood.

THE PHILHARMONIC STRING QUARTET has given a most excellent series of "Chelsea Pops" at the Chelsea Town Hall during the winter and spring, and played in Antwerp on April 1st for La Société des Nouveaux Concerts.

Miss LUCIA YOUNG, assisted by Miss GENA MILNE, gave a Song Recital at Æolian Hall on January 20th, and introduced new songs by Jane Joseph and Angus Morrison.

Mr. JOHN SNOWDEN was the Solo 'Cellist at the Oceanic Madrigal Society's Concert at Æolian Hall on March 7th.

THE MCCULLAGH QUARTET, in which Miss GERTRUDE NEWSHAM is the Second Violin, gave a Concert at Æolian Hall on March 28th.

Two Violin Solos, by Mr. Thomas F. Morris—a Spanish Dance and Moto Perpetuo—were played by Miss MARIE HALL at her Recital at Wigmore Hall on April 22nd.

Mr. HOWARD JONES has given several Pianoforte Recitals in London during the Spring, and in March fulfilled a series of Continental engagements.

Mr. WILLIAM MURDOCH gave a Pianoforte Recital at Wigmore Hall on March 11th, when compositions by modern Spanish composers were a feature of the programme.

Mr. HAROLD SAMUEL is giving a series of four Pianoforte Recitals at Æolian Hall, the programmes of which are devoted to classical and old and modern British Composers. The first took place on March 18th, the second (Beethoven and British Composers) on May 20th, when Herbert Howells' "Sarum Sketches" were played.

Miss BELINDA BREATHER gave a successful first Pianoforte Recital in London, at Wigmore Hall on March 13th, playing Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata Appassionata, a group of modern English and French Solos, and a group by Chopin. She had previously given a Recital in Reading Town Hall on February 28th.

Miss KATHLEEN MCQUITTY gave a successful Recital—her second—on the following evening, March 14th, at Æolian Hall.

A Pianoforte Recital was given by Miss JOY SMITH at Æolian Hall on January 18th.

Miss DOROTHEA WEBB gave two Song Recitals at Æolian Hall on May 6th and 16th. At the first she sang Songs by Charles Wood, John Ireland, Arthur Bliss, Gustav Holst, Clive Carey, Armstrong Gibbs; she introduced "Three Little Impressions" for Voice and String Quartet, by Arthur Benjamin, and three of Herbert Howells's "Peacock Pie" Songs.

Miss ELSA MARTIN, assisted by Mr. HAROLD SAMUEL, gave a Violoncello Recital at the Avenue Hall, Southampton, on March 28th.

Miss PHYLLIS CAREY FOSTER sang Songs by Moussorgsky, Chausson, Szule, Quilter, Ireland, and Herbert Hughes at her Recital at Mortimer Hall on May 24th.

MISS HELEN LUARD, with Mr. GERALD COOPER, assisted by Miss DOROTHY HELMRICH, gave a Recital of Old Music on May 1st at Wigmore Hall.

A new organisation, the Wood-Smith String Quartet, led by Miss STELLA PATTENDEN, made its first appearance at a Nine O'clock Concert at Leighton House on April 4th. The programme contained Herbert Howells' Phantasy Quartet, and Brahms's Clarinet Quintet, with Mr. F. J. THURSTON as the Clarinetist.

Through a letter to Mr. Dyson we have most interesting news of Mr. HUGH ROSS, who recently left Oxford for Winnipeg (Canada), to take up important musical duties there. Among other things, he has become Conductor of the Winnipeg Male Voice Choir. He refers to that as his "chief objective." He certainly has brought distinction to the Choir. In March of this year he and the Choir toured parts of the United States. They gave Concerts, with the greatest success, in Duluth, Milwaukee, St. Paul, Minneapolis, and Chicago. The American critics were entirely captured; they were unanimous in their praises, both of Mr. Ross's conducting and of the singing of the Choir. Mr. PERCY GRAINGER appeared, in conjunction with the Choir, at some of the Concerts. Mr. Ross writes: "To some extent, of course, the kindness of the American critics must be discounted, because they don't seem to slam people in the way the English critics do when they don't like them, but we certainly had a good reception everywhere." From being famous for grain, Winnipeg seems as likely to be as well-known for its music. Mr. Ross is beginning a tradition. What he is doing there will be of intense interest to his fellow Royal Collegians. The Editor intends to do his utmost to induce Mr. Ross to send directly to the Magazine some account of the work he has begun so successfully.

APPOINTMENTS.

MR. SYDNEY NORTHCOTE was appointed Organist and Music Master last January at the Heritage Arts and Crafts Schools, Chailey, Sussex.

MR. CHRISTOPHER J. THOMAS has been appointed an Assistant Music Master at Malvern College.

MR. ARTHUR EGERTON (Mr. Arthur Egg), who for some years was Organist of Montreal Cathedral, Canada, has accepted the post of Organist at All Saints' Church, Winnipeg. In writing of the change, he says: "There was much to leave behind at Montreal, but we shall like the new field here we think. . . . It was nice to have Mr. WALTER CLAPPERTON in Montreal and to hear so much of College affairs again." Mr. Egerton enclosed the programmes of a Recital and two performances of Christmas Music, given by him in Montreal Cathedral in December. At one of these Mr. Clapperton sang, and Mr. Egerton played (among other things) Four Christmas Preludes, by Stanford, d'Aquin, Brahms and P. C. Buck. At the performance of Handel's "Messiah," on December 17th, Mr. MERLIN DAVIES was the tenor soloist.

BIRTH.

COOMBES—In March, 1922, to Mr. and Mrs. Coombes (Dora Arnell), a son.

MARRIAGES.

LONG—PHILLIPS—On April 19th, 1922, at All Souls' Church, South Hampstead, Mr. Leonard Arthur Long (brother of Miss Kathleen Long) to Miss Nancy Phillips.

KERR—GORDON—On April 19th, 1922, at Adelaide Road Presbyterian Church, Dublin, Mr. Alexander Charles Kerr, United States Shipping Board, Dublin, to Miss Jessica M. Gordon, 8, Fitzwilliam Square, Dublin.

LOFTHOUSE—SLATER—On April 19th, 1922, at Southbank Road Church, Southport, Lancs., Mr. Charles Thornton Lofthouse to Miss Irene Margaret Slater, daughter of Mr. and Mrs. J. R. Slater, of Southport. Mr. Arnold Goldsborough was "best man."

BRIDGES—FARRER—On June 1st, 1922, at the Parish Church, Abinger, Dorking, Mr. Edward E. Bridges, son of the Poet Laureate and Mrs. Bridges, to the Hon. Katharine Dianthe Farrer, daughter of Lord Farrer and the late Lady Farrer, of Abinger Hall, Dorking.

HANNA—TURNER—On April 20th, 1922, at St. Mark's, Hamilton Terrace, N.W., Mr. R. W. Hanna to Miss Nesta Turner.

CAMPBELL—COLES—On June 1st, 1922, at the Chapel Royal, Savoy, Lieut.-Col. Hugh Campbell, C.B.E., D.S.O., to Miss Lillian Coles, of Vancouver, British Columbia.

Obituary.

Miss FANNY HEYWOOD.

On or about January 24th, 1922, a distinguished old Collegian, Miss Fanny Heywood, died. It will be recalled that she was on the Teaching Staff, at first concerned with the Operatic Class, then a teacher of Singing. In days gone by she sang much and prominently in the Old "English Opera Co." She performed in Opera, too, under Sir August Manns at the Crystal Palace. In the time of Sims Reeves she was Polly Peachum in a production of "The Beggar's Opera." She was the original Annette in "The Bells," with Sir Henry Irving, and acted often with the late Sir Herbert Tree.

Miss DORIS BUTT.

College was greatly shocked by the death (through pneumonia) of Miss Doris Butt, on January 29th. She was a student at the time, her age 23 years. As much for her charming personality, as for her musical gifts, she was affectionately regarded by the many who knew her at the R.C.M.. She had already obtained the diplomas of L.R.A.M. and A.R.C.M., and those best able to judge looked confidently to her enjoying a reputation as a musician of far more than ordinary ability. For the untimely death of one so promising there is naturally very deep regret.

WILLIAM HENRY BACK.

We were all sorry for the death, on 20th February, 1922, of William Back—a familiar figure as an assistant clerk to Mr. Perry in the Central Office, where he had been an extremely good worker, and where everybody found him ready to be of real service. He had been in the R.C.M. for nearly eleven years, first as office boy (he became that on June 2nd, 1911) and then as clerk (since January, 1915). He was but 25 years old at the time of his death.

Realities.

One day, I was trying, as usual, to make up my mind in Choral Class whether to go on taking my time from the enthusiastic lady behind me, or to jump a few bars and get level with the conductor, when my attention was aroused by two people near by, who, without seeming out of place, were not only unfamiliar figures in the class but also were unblushingly conversing on subjects barely connected with the work in hand. It soon became clear that they were no other than Socrates and Bach, but somehow their presence did not surprise me; perhaps it was because their talk was unusually interesting. "My dear Bach," Socrates was saying, "I cannot say how delighted I am to find you here: for I have been

listening this morning to various sounds and combinations of sounds, and being accustomed to the sort of music which was written in my day for my friend Euripides (whom you would now call librettist, would you not?), I find I am all at sea, as they say, since I cannot make head or tail of half I hear. No doubt you will be able to enlighten me on many points. But tell me this first, my dear Bach : am I wrong in thinking that music like all the other arts appeals in the first place to that sense to which it is appropriate ? "

" Why, yes," said Bach, mildly wondering whether he would have to re-write all his cantatas as a result of this admission. Socrates went on :—

" And this sense is in the case of music the ear ? "

" Oh, of course," the Leipsic Cantor replied, getting more and more nervous.

" But surely the ear which is accustomed to listen to music will respond more immediately to its appeal than the ear which is not ; and therefore he will best listen to music who has received what they call here aural training ? "

" Certainly," said Bach, brightening a little ; perhaps he now hoped that not he but the College would get it in the neck in the end.

" But is there any kind of musician who does not as such need to listen to music in the best possible way ? For the composer must hear what he writes, and the performer must hear what he plays, immediately, and not after laborious straining of his ear ; and that the critic must be a trained listener needs no proof. And so, my dear sir, by a little reflection on the facts we have arrived at a practical conclusion—that every musician must have a well-trained ear — but I understand that this 'aural training' is a notion which has only been conceived recently, and that many still consider it as a "stunt" in musical education (to use the catchword of the day) : now, can anything be more absurd ? "

" Can anything indeed ? " Bach felt quite intelligent.

" But let us follow the argument a little further." Bach quivered again. " For we must not think that music is merely an affair of tickling the ears, as somebody has said. Surely, behind and beyond this appeal to the senses there is an 'idea' which is apprehended by something far different from sense. I used to be content to call this instrument of apprehension 'mind,' but I believe my inexact term would be depised by those who to-day talk confidently about 'the unconscious' and 'Oedipus complex,' phrases which nearly make poor Sophocles *live* of despair. However that may be, you will agree that since the objects of sense are unreal and fleeting, whereas the objects of 'mind' are real and eternal, music which has no meaning for the mind is unreal and will not last, as we say ;

and you will therefore join me in condemning those professors who teach your works as technical studies for a certain instrument, without any regard to the meaning (or shall we say 'spirit') of the music?"

"Yes, indeed, Socrates," rejoined Bach, shivering at the thought with the bitterness of experience.

"Now," continued Socrates, "we have reached the 'closing section.' Will not the music which has most depth of meaning—and I am sure that you if anybody know what depth is—appeal to that which is deepest in human nature?"

"Surely."

"Now, can anything be deeper—that is, more essential—in man than his soul? and he who has no soul"

Unfortunately at this point Socrates was interrupted. The Director had suddenly spotted old Bach in the class and with a ferocious glare at us (for I had somehow joined in the conversation I have described) was stopping the singing by beating on his desk with unusual vehemence and rapidity. He seemed annoyed at Bach's intrusion: "What the devil d'you mean . . . ! . . . you come and conduct this chorus"

As he ejaculated these and kindred expressions, which even my poor untrained ear could not fail to hear, while their spirit was equally obvious, everything around me seemed to change: my distinguished companions had vanished and the Director's voice assumed (by comparison) the magnitude of thunder. *He was telling me to conduct this chorus*

Then I woke up to realities!

ALAN E. F. DICKINSON.

Reviews.

"INTERLUDES," BY SIR CHARLES V. STANFORD.

(John Murray, 50a, Albemarle Street, W., 12s. net).

This new volume of "Records and Reflections" by Sir Charles Stanford is sure of a hearty welcome from lovers of music in general, and *Collegians* in particular. The Interludes comprise some articles reprinted from various *Reviews* and periodicals, and some critical and didactic essays which are here published for the first time. The whole collection is dedicated, in a peculiarly charming prefatory letter, to his old friend, Sir Alexander Mackenzie. The book covers a wide field, and shows remarkably catholic interests.

Two essays only—those on "Recent Tendencies in Composition" and "Music and the War"—are likely to prove provocative of discordant criticism in certain quarters; the first by reason of its sweeping condemnation of the methods adopted by the "progressive" school of composers, the second for the unexpected violence of its attack upon a German composer who is still alive!

The latter essay is the more remarkable since Sir Charles Stanford seems, by his reticence in the remainder of the book, to show an almost over-tender regard for the feelings of his living contemporaries. If the author's judgments

upon the music of Richard Strauss may seem to some a little premature, his views upon the indifference of English music publishers to serious art, on the other hand, will strike the reader as coming a little late in the day. For in this direction, surely, the outlook is improving, and many works of serious import are now printed, and even find a ready sale, in this country.

With these reservations there is little to criticise in the book, and everything to enjoy. The subjects under survey include Musical Education, English Orchestras, Conductors and their Methods, Beethoven's Choral Symphony, Baireuth in 1876, and the importance of the Amateur in Music. It is hardly necessary to say that Sir Charles has much of serious interest to tell us, and that, like Jack Point of Savoy fame, he never neglects to "gild the philosophic pill" with apt anecdote and lively humour.

Perhaps the most charming pages in the volume are those which deal with the personalities of commanding figures in English musical life of the past, such as Jenny Lind, Hallé, Bülow, Grove, and, especially, Sterndale Bennett. The appreciation of Bennett could not have been bettered—it is most just, most welcome, and most timely. Sir Charles Stanford succeeds in giving us a very engaging portrait of this great man, lighting up the lovable qualities of his character, showing the power behind the outward gentleness, and, above all, paying an unusually fair tribute to the beauty of his music. It is to be hoped that some readers, at least, may be shamed into acquiring a fuller knowledge of a composer whom they have been far too willing to dismiss from their thoughts as "Early Victorian." Bennett is the one outstanding figure in the long barren period following the death of Purcell, and preceding the present musical Renaissance. In certain departments of music no Englishman, of any age, has equalled his skill. We are grateful to Sir Charles Stanford for this tribute to a great artist and a "spotless noble-minded character."

T.F.D.

"THE ENGLISH MADRIGAL COMPOSERS," BY EDMUND HORACE FELLOWES.
(Humphrey Milford, at the Oxford Clarendon Press.)

When to his edition of English Madrigals, Dr. E. H. Fellowes adds a book on the composers themselves, all sorts and conditions of musicians are happily made to stand in greater debt to him. His recent book, "The English Madrigal Composers," is a distinguished companion to the other works that have resulted from his specialised researches in the richest period of English music-making. This is the book so many of us hoped he would give us, and we can afford to be pleased that the right man has given us the right work. His theme is everlastingly interesting. To those who always wanted to believe that our Elizabethan Composers really *were* the great musicians, the few knowledgeable scholars have affirmed they were, this book is most satisfying. To others it must be disconcerting; especially to those among them who have felt a melancholy pleasure in regarding Handel as a kindly fellow who came to this country and took out naturalisation papers (or their equivalent) for the sole beneficent purpose of "starting a line in music" here. Dr. Fellowes is too sincere a musician and scholar to have an eye on either camp. He just loves his subject, knows it from A to Z, and is keen that where he has found such pleasures, others should be helped to enjoyment. So that if anyone were foolish enough to point out to him that he is neither first nor alone in this field, the author would be far less impressed than by hearing someone say—of any particular new and cogent point-of-view put forward—"I hadn't seen things in that light before."

Quite rightly, Dr. Fellowes began by giving us the "living word," as it were, of the Elizabethans; his book, therefore, comes with the greater force, to tell us more about the men themselves. It brings us to a nearer view; reveals

(as much as scholarship and enthusiasm can) their methods ; describes (where description can meet the case) their idiom ; discusses their technical means ; engages attention for co-existent and collateral art-forms, and any element likely to have exercised influence over creative artists of those days ; the part-books are opened for us, printers and printing considered ; rhythm and barring (problems so elusive to many "moderns," and which—if not rightly understood—most emphasise a certain remoteness in us from the Elizabethans) are practically enquired into ; the poetic forms employed, and many other subjects are dealt with. Finally, there are separate chapters on the men themselves and their works—Byrd, Morley, Weekes, Wilbye, Gibbons, and more than a dozen others. The whole is a comprehensive study, of first-rate importance to all musicians, and of very direct usefulness to certain students whom force of circumstances annually drives hither and thither in the restricted but exciting fuss of attempts at out-flanking those University examiners who put them penetrating enquiries on the subject of Modal Counterpoint and allied topics. In any case, it is a privilege and a pleasure to notice, even so briefly and inadequately, Dr. Fellowes's fine book. If it could afford to do so, the MAGAZINE would delight in distributing copies freely among all earnest students ; but the most it can do is to beg them to buy the book and treasure it.

The Term's Awards.

During the Easter Term (1922) the following awards were made :—

1. Council Exhibitions (£60)—

Benson, Mona V. K.	(Singing)	(£7)
Bronkhorst, Henry	(Piano)	(£7)
Kent, Winifred	(Violin)	(£6)
Luker, Ursula	('Cello)	(£7)
Macandrew, Rachel	(Piano)	(£9)
Pask, Roland T.	(Piano)	(£5)
Plaistowe, Sybil	(Piano)	(£5)
Wills, Marjorie	(Piano)	(£6)
Yates, Edgar	(Violin)	(£8)

2. Charlotte Holmes Exhibition (£15)—

Lucchesi, Amina (Violin).

3. Heywood-Lonsdale Scholarship—

Corbett, Phyllis L. (Piano), 3 years.

PROXIME—

*Lambert, Diana M. J. (Singing).

(*Awarded a Scholarship for Tuition Fees only, for one year.)

4. George Carter Scholarship—

Woodgate, H. Leslie (one year).

5. Gowland-Harrison Scholarship—

Blofield, Loris (one year).

List of Dates, 1922.

A.R.C.M. EXAMINATION.

Last day for receiving application forms	...	1st July
Examination begins	...	11th September

MIDSUMMER TERM.

Entrance Examination	Thursday	...	27th April
Term begins	Monday	...	1st May
Half Term begins	Monday	...	12th June
Term ends	Saturday	...	22nd July

CHRISTMAS TERM.

Entrance Examination	Thursday	...	14th Sept.
Term begins	Monday	...	18th Sept.
Half Term begins	Monday	...	30th Oct.
Term ends	Saturday	...	9th Dec.

